

FAVORITE COMPOSITIONS.



SOLOS.

CALL ME THINE OWN (Transcription).....	75	MORNING IN THE HIGHLANDS (Tone Poem).....	75
CHIMES OF SILVER AND GOLD.....	75	MORNING CHIMES.....	50
CONTENT (Zufriedenheit).....	35	PAGANINI'S WITCHES' DANCE (Variations).....	1 00
DAISIES ON THE MEADOW (Valse Brillante).....	75	POLACCA (Morceau Brillant).....	75
DAISIES ON THE MEADOW (Mazurka).....	50	SALTARELLA (Morceau Brillant).....	75
ECHOES OF THE WOODS.....	50	SHEPHERD'S RETURN MARCH.....	60
EVENING CHIMES.....	50	SHEPHERD'S BELLS (Idyl).....	60
FIRST SMILE (Valse Brillante).....	75	SHEPHERD'S MORNING SONG (Tone Poem).....	60
FLIRT (Polka Brillante).....	50	SHEPHERD'S PRAYER (Tone Poem).....	60
HARPS IN THE FAIRY LAND (Tone Poem).....	50	SHOOTING METEOR (Grand Galop Brillant).....	75
HER EYES (Mazurka Elegante).....	75	SILENT LOVE (Reverie).....	60
HOME, SWEET HOME (Concert Paraphrase).....	75	SONG OF THE BROOK (Tone Poem).....	1 00
LAST ROSE OF SUMMER (Concert Paraphrase).....	1 00	SPIRIT OF THE WIND (Caprice Descriptif).....	1 25
LA COQUETTE (Valse Brillante).....	75	THE JOLLY BLACKSMITHS (Caprice).....	75
LES TAMBOURS DE LA GARDE (Marche).....	75	THE DOVE (Polka Caprice).....	50
LOVE IN SPRING, No. I (Morning Song).....	50	THE YOUTH BY THE BROOK (Tone Poem).....	75
LOVE IN SPRING, No. II. (Evening Song).....	50	THOU, MY OWN (Tone Poem).....	60
MAIDEN'S PRAYER (Concert Variations).....	75	URSULINE CONVENT BELLS (Tone Poem).....	60
MARCH FROM TANNHAUSER (Wagner).....	50	VALSE DE CONCERT.....	75
MARCHE RUSTIQUE.....	75	WEDDING MARCH.....	60

SOLOS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Belfi, 60	LUCREZIA BORGIA.....	Donizetti, 60
CARMEN.....	Bizet, 60	MARTHA.....	Flotow, 60
FATINITZA.....	Suppe, 60	NORMA.....	Belinf, 60
FAUST.....	Gounod, 60	PINAFORE.....	Sullivan, 60
HUGUENOTS, LES.....	Meyerbeer, 60	RIGOLETTO.....	Verdi, 60
IL TROVATORE.....	Verdi, 60	TANNHAUSER.....	Wagner, 1 00
LA SONNAMBULA.....	Belini, 60	TRAVIATA, LA.....	Verdi, 60
LUCIA DI LAMMERMOOR.....	Donizetti, 60	WILLIAM TELL.....	Rossini, 60

DUETS.

DAISIES ON THE MEADOW (Valse Brillante).....	1 00	FLIRT (Polka Brillante).....	1 00
EVENING CHIMES.....	1 00	MAIDEN'S PRAYER (Concert Variations).....	1 00
FIRST SMILE (Valse Brillante).....	1 00	SHOOTING METEOR (Grand Galop Brillant).....	1 00
THE JOLLY BLACKSMITHS (Caprice)..... 1 00			

DUETS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Belfi, 1 00	LA SONNAMBULA.....	Belini, 1 00
FATINITZA.....	Suppe, 1 00	NORMA.....	Belinf, 1 00
IL TROVATORE.....	Verdi, 1 00	PINAFORE.....	Sullivan, 1 00

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William Well

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TO THE CHASE.

Notes marked with an arrow (↗) must be struck from the wrist.

JEAN PAUL.

Allegretto. M.M. ♩ = 152.

The musical score is written for piano and bass. It consists of four systems of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 152 beats per minute. The score includes various musical notations such as dynamics (f, mf, p, ff), articulation (accents, slurs), and pedal markings (Ped. with asterisks). The first system starts with a forte (f) dynamic and includes a 'Ped.' marking. The second system features a mezzo-forte (mf) dynamic and another 'Ped.' marking. The third system includes a piano (p) dynamic and a 'Ped.' marking. The fourth system ends with a fortissimo (ff) dynamic and a 'Ped.' marking. The score is published by Kunkel Bros. in 1903.

Edifton Kunkel.

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Musical score for piano, featuring five systems of staves. The notation includes various dynamics (ff, p, f, mf), pedaling instructions (Ped.), and tempo markings (L'istesso tempo., armonioso.). The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature.

Dynamics and markings include: *ff*, *p*, *f*, *mf*, *L'istesso tempo.*, *armonioso.*, and *Ped.* (Pedal).

Edition Kunkel. 462-9

Moderato, M. M. ♩ = 160.

5

[illegible]

6

Andante, M.M. = 46.

IDYL.

p tranquillo.

This musical score is for a piano and woodwind ensemble. It consists of five systems of music. The piano part is written in treble and bass staves, featuring complex textures with many sixteenth and thirty-second notes, often beamed together. Pedal points are indicated by 'Ped.' and asterisks. The woodwind parts include Oboe and Flute. The Oboe has a 'solo' section in the third system and continues in the fifth. The Flute has a 'solo' section in the third system. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The bottom left corner indicates 'Edition Kunkel.' and the bottom center shows the page number '462-9'.

p *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Oboe solo. *Flute solo.* *Oboe solo continued*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

f *Oboe.* *Flute.* *Oboe.* *Ped.*

Edition Kunkel. 462-9

First system of musical notation for 'Hunting Song'. It features a grand staff with treble and bass clefs. The music is in 2/4 time and includes various dynamic markings such as *ff* and *fp*. Pedal points are indicated by asterisks and the word 'Ped.'.

Second system of musical notation for 'Hunting Song'. It continues the piece with similar notation and includes a *pp* marking at the end of the system.

HUNTING SONG.

Allegro vivo ♩ = 138.
Tromba.

Third system of musical notation for 'Hunting Song'. It includes a *ff* marking and a *pp* marking. The notation includes various musical symbols and dynamics.

Fourth system of musical notation for 'Hunting Song'. It continues the piece with similar notation and includes a *f* marking.

Fifth system of musical notation for 'Hunting Song'. It includes a *f* marking and a *pp* marking. The notation includes various musical symbols and dynamics.

This page contains six systems of musical notation for piano, arranged in three pairs of staves (treble and bass clef). The music is characterized by dense, rhythmic patterns, often with triplets and sixteenth notes. Dynamic markings include *f* (forte), *ff* (fortissimo), *ff*, *p* (piano), and *f*. Pedal markings (*Ped.*) are placed below the staves, often accompanied by asterisks (*) indicating specific pedal points or changes. The notation includes various fingerings and articulations, such as slurs and accents. The key signature is one sharp (F#).

f *ff*

Ped. *

ff *ff* *p*

Ped. *

f *p* *f* *p*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

ff *ff*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

ff *f* *ff* *f*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *